

# BACONIANA.

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VOL. IV.—*New Series.* JANUARY, 1896.

No. 13.

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## “BACONIANA.”—REPORT OF PROGRESS, JANUARY, 1896.

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AT the beginning of the New Year, and on introducing the Fourth Volume of BACONIANA, we again attempt to survey the work that has been accomplished, and to measure the great distance yet to be traversed before our end is attained.

Although progress has been slow, it is sure, and, even to the least observant eye, perceptible. Thirty years ago, how many schools were there in which the life and authentic works of Bacon formed any part of the course of study? What cheap editions then existed of his writings? How often was his name mentioned or his works alluded to by writers in newspapers, and in fugitive literature? Who, excepting “the learned,” and some few casual readers whom chance had directed to its pages, would have thought of taking up any professed work of his for mere pleasure and delight in the reading?\*

There was, in fact, a wide-spread ignorance concerning Francis Bacon, his private life, aims, and work, his mind and true character; and this ignorance (as we now have the strongest evidence short of conclusive proofs to show) was fostered and encouraged by all means within the power of the Press, controlled by the literary Freemasons. Were it not for these ubiquitous agencies, our case would long since have been

\* The present writer remembers a rebuke administered to a little girl for expressing pleasure at the perusal of “a little book by a man called Bacon” (the *Moral Essays*). That a child should pretend to understand and enjoy such works was taken as an evidence of conceit or affectation; an offensive idea not to be again alluded to.

laid before the world; no other combination or alliance exists which could have successfully resisted the outpouring of such a stream.

It is satisfactory to know the true cause and root of our difficulties and of the unprecedented opposition which we have had to encounter, and which we were wont to attribute to the semi-illiterate in the literary world, arguing of things they did not understand; to the writers and editors of "Shakesperian" books, articles, or notices in newspapers; and finally to professors and lecturers of the old school, who declined to listen to any new word on the subject. Certain it is, that all these have played their part, and with the professorial class, many of whom have frankly confessed their repugnance to our subject, we largely sympathise, fully entering into the feelings of the elder members of the teaching profession. "I am too old to face new and bewildering problems, or to examine into statements which appear to me astounding." "Would you have me spend the rest of my life in confuting my former utterances?" "Do you expect me at my age to re-write my lectures?" "I would rather hear nothing about it. I really cannot afford to have all my ideas upset; it would send me out of my mind." These and similar words are from the lips of some of our most respected teachers, past and present. It is not to be expected that such men should heartily join in the hunt which is up; but we may fairly ask that if they are unequal to the labours of investigation and original research, they will yet refrain from teaching as facts particulars proclaimed by others (and dimly suspected by themselves) to be fallacies.

But to return to the true cause of the hostility and un-English illiberality which all Baconian students have had to experience: it is, as we have several times had occasion to assert, traceable primarily to Freemasonry, and to the Press, which is under the control of that ubiquitous society.

With regard, for instance, to the newspapers. Cases have come before us in which a review or article has been required from some young or unknowing writer, to be compiled, not according to his own opinions or experience, but according to the editor's orders. Apologetic letters have been received by Baconian writers with regrets apparently genuine, for the bitter or hostile tone in which such notices have been penned. "You remember, I am sure, that I heartily commended the book of which I was obliged to write so unfavourably, *but*," &c. Again,



another writes: "The original paper was quite different; . . . but our chief would not have it, and I have had to knuckle down, and as you see, to write contrary to my private judgment," &c. Such is the gist of many a letter submitted to us for perusal. Nevertheless, we speak chiefly of past experiences, and in this matter of untrue criticism there is an improvement which is made conspicuous by our collection of clippings from the daily Press, both here and abroad. We seldom have to paste into the albums columns filled with absurd and ignorant vituperations of "Francis Bacon, the glory of his age and nation," such as continually met our eyes ten or twelve years ago. Vulgar personal abuse of the scholars who have devoted years of study to his life and writings; silly jokes, products of incapacity to comprehend the magnitude of the questions at stake, with other discreditable traits are gradually disappearing from the pages of respectable papers.

All this is good, and gives cause for hope that a few years more may witness an equal improvement in other respects, and that the reticence, the refusals to afford information, the evasions, and attempts at concealment may in like manner be gradually dispensed with, for it is hard to conceive a valid reason for keeping up the appearance of mystery where there are no longer any true secrets, but only suppressed facts.

In Appendix A. of our last number a summary was given of the MS. collections now in possession of the Bacon Society, and which were commenced with the view of analysing the authentic works and styles of Francis Bacon, and of bringing them into harmony with his unacknowledged writings. These collections or dictionaries enable us to answer many knotty points as to Bacon's "fixed notions," his opinions, aims, and work, and the invariable constituents of his manifold "styles." We are able to a large extent to follow his connection with all the able men of the day, and with the "Invisible Brotherhood," tracing their rising influence by the power of the Press, from the time when Sir Nicholas Bacon and his friends first secured control over the printing houses until now, when these presses are similarly controlled by the same brotherhood or agency, though under a different name.

It is mainly by close examination of typographical and unexplained peculiarities in old books and new, that the chain of evidence has been welded link by link, and brought down from the foot of Bacon's chair

to the present day. We seem to have collected all the varieties of secret marks used by the paper-makers, printers, and bookbinders, and have interpreted the symbols woven into the designs of their engravers, architects, decorators, and metal-workers. We have ascertained that there are in our libraries and museums, collections of books, MSS., pictures, &c., easily accessible to Freemason applicants, but with difficulty to be reached by non-masons.

We are now alive to the existence in Baconian books of sham portraits, in which the upper half of the head is a representation of Francis Bacon (and more or less resembling one or other of his manifold portraits), whilst the lower part is made to accord with some characteristics in the face of the accredited author of the book.\*

Of "feigned chronicles," or disguised biographies grafted upon true "lives," and biographical records, we have spoken elsewhere. Space has not hitherto been afforded for the copious extracts requisite for a proper illustration of this curious subject. Readers well informed as to the character and acknowledged abilities and studies of Bacon may, without much trouble, find instances to the point in nearly all old prefaces which include a "character," or a "life," of the supposed author.†

Garbled indexes, and the recent supposed discovery of anagrams in title-pages, have also been alluded to in previous articles (see III. 105). The existence of these at the present day assure us that the whole system is perfectly well understood by *the true Bacon Society*—namely, by the Freemason heads of all our old libraries, museums, societies, colleges, printing and publishing houses, and the rest.

If any one doubt these statements, let him experiment for himself. Let him, for instance, attempt to publish anything upon our special subjects: Francis Bacon, the Author of *Shakespeare*; the Centre of the Second Renaissance; Founder of the Royal Society and of Freemasonry; Promoter of Universal Learning and of Unity in the Church; or let the book treat merely of the water-marks in Baconian works, of the interpretation of Symbols in the Hieroglyphic designs, or of

\* These things can be most readily exhibited by means of a series of portraits, real and feigned, photographed upon glass slides and projected on a sheet by a good lantern.

† The Editors will be obliged by any notes of examples met with; the name of author, title, and date of edition, extracts, &c.



the True History of Printing in England from the year 1530. It will be found that, if the title be explicit, each publisher by turns will decline the book without even having seen it: "There is no demand for such books"; "The subject is unpopular"; "The result would be a heavy loss"; "We do not favour small books"; "Large books have a limited sale."

With regard to books on printing and kindred subjects, such excuses are the more interesting when we consider the number of similar works, *which stop short in their information at a date just before the Baconian era commences, and only resume the thread of their discourse when the outpouring of original Baconian works has ceased and when their too conspicuous characteristics fail to attract.*

One reason which has been given more than once is to the effect that "We have undertaken a work on Shakespeare; we could not therefore publish one on Bacon," an argument as cogent as if a man should say, "I cannot publish a book about Charles I. *because* I have undertaken one about Cromwell." We quote these replies merely to show the straights to which these Freemason firms are driven to find an excuse for declining to print or publish a Baconian work.

The objections are not materially diminished by the author undertaking all expenses. The Freemason publisher "cannot help" him—*i.e.*, the book cannot be advertised in the ordinary way with the other publications of the firm; it will be omitted from the "list of new works published by Messrs—— and ——." As to favourable notices or reviews, we have already commented upon their style in former years. Now-a-days the book will, as a rule, be merely ignored, (?) *banned*, though we are told that a stronger term is applied to the process.

Suppose, nevertheless, that at his own expense the Baconian author has by hook or crook succeeded in printing his book, and that he has persuaded some Freemason who cannot "help" him, yet to "publish" it by acting as his agents, then—failing other methods of repression—the book is liable to be actually stopped at the fountain head. We have in more than one well-authenticated case known such books to be denied when enquired for by would-be purchasers. We do not press this subject, being positive that the heads of the firms in question were not in any way parties to these transactions of which indeed

they were not aware until complaints were laid before them by the victims. Enquiries, however, having been instituted, we must add that in no single instance did the responsible authorities attempt to deny or to refute the charge of this being *the work of Freemasons*. We have in our possession a letter from a gentleman of position and some literary distinction, in which he states that he was connected with a certain firm of publishers (Freemasons), and that he knew as a positive fact, that a certain Baconian work was undertaken by them *with a view of suppressing the circulation*.

Not from one but from many Freemason friends have cautions been conveyed, directly and indirectly, to various members of the Bacon Society as to the inevitable failure of attempts to publish books on these forbidden subjects: "Your love's labours will be lost"; "You (or he) *will not be allowed* to publish that book"; "The printers will stick on a prohibitory price to the estimate"; "The book will be howled down"; "Cried down in the newspapers"; "The author will be worried out of his life: pray, caution him. I write as a friend," and so forth.

We were long in believing that such things could be true, or that in this free country, and with our vaunted freedom of the Press, such apparently unfair, if not unrighteous, dealings could be tolerated. Unhappily, repeated evidence has overcome doubts and arguments, and, if any into whose hands this paper should fall doubt our statements and conclusions, let them test the matter in any way which will prove it to their own satisfaction. The editors of this magazine will be deeply grateful to learn by letter the result of such investigations; they will be glad, though surprised, if any Freemason publisher or printer of high degree can be found to deny the justice and truth of our impeachment, smooth, explain or evade it as he may.

Before quitting this subject we desire to reiterate and to make clear to all whom it may concern that no blame can attach either to publishers or printers, who simply act up to their obligations and to the traditions handed down to them by Francis Bacon himself. He it was who devised this labyrinth into which whoso enters will find that he may get more and more intricate, but from which he must not hope to get free. The Freemason novitiate pledges himself from the first, to he knows not what, and as he rises step by step he renews his



vows with increased solemnity. He is told only as much as is considered good for him; *he is used only for the sake of what he is good for*—for his money, his skill in some art or craft useful to the brotherhood, for his mental qualifications, or his influence in Church or State, in society or amongst his fellows. In any case his oaths and obligations bind him, and in families or communities where Freemasonry is, as it were, hereditary, it is only natural that the younger members should be easily enrolled and bound over to secrecy. In all grades where charity, good fellowship, liberality, and general benevolence are the only matters in hand, no harm but much good may be expected. It is in the Degrees which concern the suppression of truth concerning Francis Bacon and his hundred years, that we find cause for complaint and regret. Yet we do not blame the agents; rather, they are to be commended for their fidelity in acting up to the traditions which they have sworn to preserve. That "something must have gone wrong" we are prepared to admit, or a system so evidently intended to endure but "for an age," would not still work like the "old mole underground," but joyfully, openly, to the delight of us all, in the free air and the sunshine.

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## JUVENAL, QUOTED BY "SHAKESPEARE."

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*"Most briskly Juvenal."*—*M. N. D.* iii. 1.

IT is a bad thing to know very little about the subject upon which we speak and expect a hearing, or to write with a view to an argument of which we know but one side; yet, as many others do it, why should not I? Juvenal is one of my favourite authors, so that I often have him in my mind, and recognise his sayings when I come upon them translated in "*Shakespeare*." Nothing could make me believe that the Stratford fellow, whatever he was—butcher, apprentice, poacher, or anything more respectable—could have had the best sentiments of Juvenal at his fingers' ends like a University man. Juvenal does not seem to have been translated, till Dryden translated five satires. But Dryden was not born till 1631, and Shakespeare (or, properly, Shaksper) died in 1616. So, anyhow, he did not see that translation. Since the Editing Committee of this magazine require

some Juvenal-plus-Shakespeare, I send a small collection of extracts which I have at hand, and I know enough to believe that any expert Baconian can, if he pleases, parallel the use of every quotation from the prose works of our author. May I be allowed to add that I entirely agree with Dryden's opinion of Juvenal which, since not very many people seem to read it, I copy here?

"Juvenal gives me as much pleasure as I can bear. He fully satisfies expectation, he treats his subject home, his spleen is raised and he raises mine. I have the pleasure of concernment in all he says. He drives his reader along with him, and when he is at the end of his way I willingly stop with him. If he went into another stage it would be too far, and turn delight into fatigue. When he gives over, 'tis a sign the subject is exhausted, and the wit of man can carry it no farther. If a fault can justly be found in him, 'tis that he is sometimes too luxuriant, too redundant."

Juvenal is said to have studied rhetoric with immense assiduity, and perhaps this may be why he writes sometimes in the bombastic hyperbolical style which Bacon ridicules. It seems as if a hit were given at this rhetorical style in the passage in *Love's Labour Lost*, where that peculiar word *Juvenal* (for a youth) is dragged in.

*Armado*. "How canst thou part sadness and melancholy, my tender Juvenal?"

*Moth*. "Why, tender Juvenal? why, tender Juvenal?"

*Arm*. "I spoke it, tender Juvenal, as a *congruent epitheton* appertaining to thy young days, which we may nominate tender," &c.—*L. L. L.* i. 2.

All sorts of notions come into one's head on reading this strange passage. Is there cipher in it, speaking of Francis Bacon in his youth studying or translating parts of Juvenal? What can the Stratford youth have known about "*congruent epithons*" appertaining to anything? Then, the very words of Dryden. Those who have anatomised Bacon's writings feel assured that those very words and their setting are "Baconian." Of course, Dryden may have studied Bacon's prose and somewhat absorbed his style, yet no writer really writes like any other, unless he is "an ape of form," and nothing else. Is there anything very improbable or contrary to experience with regard to the publication of Bacon's works in supposing that Dryden (whatever else



he wrote, and I do not pretend to give an opinion) published, *but did not translate* those five satires of Juvenal. The theory of the Baconians is that in the "cabinet and presses full of papers" which Bacon left to trustees—to print and publish as best they could, and under various names—was a monstrous hoard of boyish and youthful writings, "the worst better than the average writings of the time, the best supreme in excellence." That is what they say. Some think that the schoolroom exercises of the boy-poet consisted largely in the tutor's scholastic and grammatical construing lessons, rendered then and there into the easy racy English which seems to have been natural to this bright pupil. Dr. Rawley says that "his first and childish years were not without some mark of eminency, at which time he was endued with that pregnancy and towardness of wit, as they were passages of that deep and universal apprehension which was manifest in him afterward." But at no time of his life was he a "plodder upon books"; he seemed to have such a power of grasping ideas, that he was able at once to seize upon all that was good and worth having, and "to reject with great judgment impertinences incident to many authors. . . . If he had occasion to repeat another man's words after him, he had an use and faculty to dress them in better vestments and apparel than they had before, so that the author should find his own speech much amended, and yet the substance of it still retained, *as if it had been natural to him to use good forms.*"

Does not this passage seem to almost tell us that Bacon was in the habit of taking other men's poor, bare, writings, clothing them in his own splendid language and letting them pace forth as somebody else's?

However, to return to Juvenal: a few more words and I have done. He is less known and cited than he would be if his pictures of the vice of his times were not so horribly graphic. Men of our own day often describe them as abominably coarse, and sometimes they fail to see that this coarseness was the fault of the times and not of Juvenal. Perhaps, indeed, it was he who may have given our own great poet the idea that he could scourge vice and minister to virtue by holding up to nature that mirror of which we have heard so much. At any rate the coarseness of Juvenal, like the coarseness of *Shakespeare*, is in no way attractive, nor intended to be so; rather it is disgusting and repellant, and that is just what it was meant to be—"to show vice its

own deformity." The already vicious and depraved may become worse by reading satires which expose and show up the infamous life of the worst society in the worst days of ancient Rome, but most right-thinking men will admit that many a modern novel where vice is insidiously introduced in the guise of virtue, has done more to sully his mind and to confuse his sense of right and wrong than the powerful castigations administered to vice by our "brisky" satirist, Juvenal.

HONESTY PRAISED BUT LEFT IN THE COLD.

"*Probitas laudatur et alget.*"—*Juv. Sat. i. 24.*

"Honesty's a fool  
And loses what it works for."—*Oth. iii. 3.*

TRUST NOT THE FACE.

"*Fronti nulla fides.*"—*Sat. ii. 8.*

"There is no art  
To find the mind's construction in the face."—*Macb. i. 4.*

CENSURE WHICH PARDONS THE RAVENS BEARS HARD ON THE DOVES.

"*Dat veniam corvis vetat censura Columbas.*"

—*Sat. ii. 63; quoted in Bacon's Promus 41.*

"... *Plurima sunt quæ*

*Non audent nomines perlæsâ dicere lænâ.*"—*v. 130.*

"Great men may jest with saints, 'tis wit in them,  
But in the less, foul profanation;  
That in the Captain's but a choleric word  
Which in the soldier is flat blasphemy."—*M. M. ii. 3.*

"Slander's mark was ever yet the fair;  
The ornament of beauty is suspect,  
A crow that flies in heaven's sweetest air."—*Sonn. 70.*

THE WORLD VALUES MEN ACCORDING TO WHAT THEY HAVE.

"*Quantum quisque suâ nummorum servat in arcâ  
Tantum habet et fidei.*"—*Sat. iii. 143.*

"Raise me this beggar, and denude that lord;  
The senator shall bear contempt hereditary,  
The beggar native honour."—*Tim. Ath. iv. 3.*

"Not a man, for being simply man,  
Hath any honour; but honour for those honours  
That are without him, as place, riches, favour."—*Tr. Cr. iii. 3.*



NOTHING IS MORE PAINFUL TO POVERTY THAN CONTEMPT OR  
RIDICULE.

"*Nil habet infelix paupertas durius in se  
Quam quod ridiculos homines facit.*"—*Sat.* iii. 152.

"Contempt and beggary hang on thy back,  
The world is not thy friend."—*Rom. Jul.* v. 1.

"So his familiars to his buried fortunes  
Slink all away. . . . And his poor self,  
A dedicated beggar to the air,  
With his disease of all-shunned poverty,  
Walks, like contempt, alone!"—*Tim. Ath.* iv. 2.

FAINT-HEARTED MEN LET THEMSELVES SINK.

"*Haud facile emergunt, quorum virtutibus obstat  
Res angusta domi.*"—*Sat.* iii. 164.

"If he fall in, good-night!—or sink or swim—  
Send danger from the east unto the west,  
So honour cross it from the north to south,  
And let them grapple! . . .  
By Heaven! methinks it were an easy leap  
To . . . dive into the bottom of the deep  
And pluck up drowned honour by the locks."—1 *Hen. IV.* i. 3.

"Ebbing men, indeed,  
Most often do so near the bottom run,  
By their own fear or sloth."—*Temp.* ii. 1.

NOBILITY OF CHARACTER THE ONLY VIRTUE.

"*Nobilitas sola est atque unica virtus.*"—*Sat.* viii. 20.

"From lowest place when virtuous things proceed,  
The place is dignified by the doer's deed;  
Where great additions swell, and virtue none,  
It is a dropsied honour: *good alone  
Is good without a name*; vileness is so;  
The property by which it is to go,  
Not by the title."—*Alls Well.* ii. 3.

A SHAMED LIFE IS VALUELESS.

"*Summum crede nefas animam præferre pudori.*"—*Sat.* viii. 83.

"My honour is my life, both grow in one,  
Take honour from me and my life is done."—*R. II.* i. 1.

*Claud.* Death is a fearful thing.

*Isab.* And shamed life a hateful.—*M. M.* iii. 1.

ERRORS OR CRIMES ARE MOST CONSPICUOUS IN GREAT MEN.

"*Omne animi vitium tanto conspectius in se  
Crimen habet, quanto major sui peccat habetur.*"

—*Sat.* viii. 140.

"The mightier the man, the mightier is the thing  
That makes him honoured or begets him hate,  
For greater scandal waits on present state," &c.

—*R. Lucrece*, 144-5.

"Upon the King! Let us our lives, our souls,  
Our debts . . . lay upon the King!—  
We must bear all. O hard condition,  
Twin-born with greatness, subject to the breath  
Of every fool!"—*Hen. V.* iv. 1.

THINGS OFTEN WRONGLY APPRAISED OR ESTIMATED.

" . . . *Pauci dignoscere possunt  
Vera bona, atque illis multum diversa, remotâ  
Erroris nebulâ.*"—*Sat.* x. 2.

" . . . Nature, what things there are  
Most abject in regard, and dear in use!  
What things again, most dear in the esteem,  
And poor in worth."—*Tr. Cr.* iii. 3.

"You well know  
Things of like value, differing in the owners,  
Are prized to their masters."—*Tim. Ath.* i. 1.

TO BE POOR IS SAFER THAN TO BE WEALTHY.

"*Cantabit vacuus coram latrone viator.*"—*Sat.* x. 22.

"Often, to our comfort, shall we find  
The sharded beetle in a safer hold  
Than is the full-wing'd eagle."—*Cymb.* iii. 3.

THE GREAT FEAR POISONING.

"*Nulla aconita bibentur  
Fictilibus: tunc illa time cum pocula sumes  
Gemmata, et lato setinum ardebit in auro.*"—*Sat.* x. 25—27.

"The vinted vessel of their blood,  
Mingled with suggestion . . .  
Shall never leak, though it doth work as strong  
As aconitum."—2 *Hen. IV.* iv. 4.

"It is the poisoned cup . . . the drink, the drink! I am poisoned  
. . . thy mother's poisoned, . . . the King, the King's to blame  
. . . it is a poison temper'd by himself," &c.—*Ham.* v. 2.



"We will fear no poison, which attends in place of greater state."

—*Cymb.* iii. 3.

DEATH SHOWS MAN'S SMALLNESS.

" . . . *Mors sola fatetur*  
*Quantula sint hominum corpuscula.*"—*Sat.* x. 172.

"Ill-weav'd ambition, how much art thou shrunk !  
When that this body did contain a spirit,  
A kingdom for it was too small a bound ;  
But now two paces of the vilest earth  
Is room enough."—1 *Hen IV.* v. 4.

"O mighty Cæsar ! dost thou lie so low ?  
Are all thy conquests, glories, triumphs, spoils,  
Shrunk to this little measure ?"—*Jul. Cæs.* iii. 1.

SIGNS OF WEAKNESS IN OLD AGE.

"*Una senum facies, cum voce tremantia membra,*  
*Et jam leve caput, madidique infantia nasi.*"—*Sat.* x. 198.

"Old men have grey beards, their faces are wrinkled ; their eyes purging thick amber and plum-tree gum ; they have a most plentiful lack of wit, together with most lean hams."—*Ham.* ii. 2.

HAPPINESS SECURED ONLY IN DEATH.

"*Festino ad nostros et regem transeo Ponti*  
*Et Cræsum, quem vox justi facunda Solonis,*  
*Respiscere ad longæ jussit spatia ultima vitæ.*"—*Sat.* x. 273.

"But safer triumph is this funeral pomp,  
That hath aspired to Solon's happiness,  
And triumphs over chance in honour's bed."\*  
—*Tit. And.* i. 2, 24.

BEAUTY IS SELDOM FOUND ALLIED WITH GOODNESS.

" . . . *Rara est uleo concordia formæ*  
*Atquæ pudicitæ.*"—*Sat.* x. 297.

"The goodness that is cheap in beauty, makes  
Beauty brief in goodness."—*M. M.* iii. 1.

\* These quotations were amongst the "Notes on the Classical Attainments of the Author of Shakespeare's Plays," by Mr. W. Theobald (*BACONIANA*, p. 442, February, 1895), where the writer says that this speech refers to Solon's reply to Croesus, that no man should consider himself happy till he dies, it is recorded by Herodotus (*Bk. I.*, 33).

## INGRATITUDE THE WORST OF VICES.

" . . . *Ingratos ante omnia pone sodales.*"—*Sat.* xi. 190.

"I hate ingratitude more in a man  
Than lying, vainness, babbling, drunkenness,  
Or any taint of vice."—*Tw. Night*, iii. 4.

## NOVELTY AND RARITIES PLEASE BEST.

" . . . *Voluptates commendat rarior usus.*"—*Sat.* xi. 208.

"But when they seldom come, they wished-for come,  
And nothing pleaseth but rare accidents."—1 *Hen. IV.* 1, 2.

## EXCESSIVE GRIEF IS WRONG AND UNMANLY.

" . . . *Flagrantior æquo  
Non debet dolor esse viri, ne vulnere major.*"—*Sat.* xiii. 12.

"To persevere  
In obstinate condolment, is a course  
Of impious stubbornness; 'tis unmanly grief;  
It shows a will most incorrect to heaven  
A heart unfortified, or mind impatient," &c.—*Ham.* i. 2.

## THE HONEST MAN, ONE IN A THOUSAND.

"*Rari quippe boni; numero vix sunt totidem quot  
Thebarum portæ, vel divitis ostia Neli.*"—*Sat.* xiii. 26.

"To be honest, as this world goes, is to be one man picked out of  
a thousand."—*Ham.* ii. 2.

"Thou singly honest man."—*Tim. Ath.* iv. 3.

## TO REVENGE IS LESS BRAVE THAN TO FORBEAR.

"*Semper et infirmi est animi exiguique voluptas ultio.*"—*Sat.* xiii. 190.

"To revenge is no valour, but to bear."—*Tim. Ath.* iii. 5.

## VIRTUES BY ABUSE TURN TO VICES.

"*Fallit enim vitium specie virtutis et umbrâ.*"—*Sat.* xiv. 109.

"Nought . . . so good but strained from that fair use,  
Revolts from true birth, stumbling on abuse:  
And vice sometime 's by action dignified."—*Rom. Jul.* ii. 3.

## LOVE OF MONEY INCREASES.

"*Crescit amor nummi quantum ipsa pecunia crescit.*" \*—*Sat.* xiv. 139.

\* Juvenal ed. Ruperti, 1801, reads "crevit" (præterite), but the old Latin grammar certainly quoted it "crescit."



"They that much covet are with gain so fond."—*R. Lucrece*.

"This avarice  
Sticks deeper, *grows* with more pernicious root  
Than summer-teeming lust."—*Macb.* iv. 3.

CANTAB.

## FRANCIS BACON AND HIS COPIES, MODELS AND PATTERNS.

ALEXANDER THE GREAT.

IF we read with attention the works of Bacon we shall hardly fail to observe the frequency with which he refers things to some "model," "pattern," or copy from which they are or ought to be taken. He seems to think it a safe method of proceeding in any undertaking, first to take a good pattern or example from former experience, then to form a plot or draw a plan, then to make a model before attempting to carry out the proposed work in its entirety and perfection.

"When we mean to build,  
We first survey the plot, then draw the model,  
And when we see the figure of the house,  
Then must we rate the cost of the erection,  
Which, if we find outweighs ability,  
What do we then but draw anew the model  
In fewer offices, or, at least, desist  
To build at all? . . . We survey  
The plot of situation and the model,  
Consent upon a sure foundation."—2 *Hen. IV.* i. 3.

And in like manner, and emphatically, in the *Novum Organum* (i. 120):—

"*I am laying the foundation for a holy temple, after the model of the world. That model I will follow.*"

In his device for the *Gesta Grayorum*—"The Order of the Helmet"—the Second Counsellor advises the study of philosophy, and the establishment of a spacious and wonderful garden (horticultural and zoological combined in one), that "So you may have in small compass a model of universal nature made private." The fundamental laws of

nature are, he says, as "a first model whence to take a copy and imitation for government."\* Of noble language (*which he finds deficient*) he observes that it would be a grand thing if "the several beauties of each language should be combined (as in the Venus of Apelles) into a most beautiful image and excellent model of speech itself."† He regrets that "the laws have been patched-up . . . without frame or model,"‡ and ever and again speaks of models which he has set up for his own imitation, models taken *from nature*, from *the ancients*, and *from experience*; models which he recommends for adoption by others.§

"Experience is," he declares, "the best guide; for the time past is a pattern of the time to come,"|| and there are certain rules in morals which may be selected as patterns of the rest; custom and habit being amongst the foremost.¶ If we turn to the essay of *Custom and Education*, we shall find a condensed version of much that Bacon has to say in support of his views about the eminent importance of these rules in morals. "Men's thoughts," he says, "are much according to their inclination; their discourse and speeches according to their learning and infused opinions, but *their deeds are after as they have been accustomed*. . . . Many examples may be put of the force of custom, both upon mind and body; therefore, since custom is the principal magistrate of man's life, let men by all means endeavour to obtain good customs. Certainly, custom is most perfect when it beginneth in young years; this we call education, which is, in effect, but an early custom."

Bacon justly sets a high value upon the fact that, after all, the will or desire of a man is that which makes him what he is, and that all those things which influence mind and manners influence them only where the will or choice of the man works in conjunction and harmony with the remedy which is applied to the cure of the mind. The man who, nourishing a secret self-satisfaction and "Philautia," *has no will to be improved*, is practically unimprovable. He, on the

\* On the Union.

† *De Aug.* vi. 1.

‡ Digest of Laws, 1622.

§ See *Sp. of Sutton's Estate* — Touching Excommunication. — *Let. to T. Matthew*, 1609. — *Gt. Instn. Dedn.* — *Nov. Org.* ii. 40 and 50. — *De Aug.* vi. 1, viii. 3. — *Ess. of Kingdoms*. Nearly all of these find their analogies in *Shakespeare*.  
|| *Sp. Naturalization*.  
¶ *De Aug.* vii. 3.

other hand, who is conscious of his own defects or shortcomings, may wonderfully surmount them, and alter and improve himself, his mind, and manners, if only he have the will and the faith which can uphold him in all struggles and disappointments. Francis Bacon studied mankind and "the humours of men" in his own "little world of man," in the microcosm of himself, he had doubtless experienced the necessity for exercising will or choice in framing the model of his own manners and morals. We may be sure that we shall find him setting up models and patterns for imitation, and pointing out most "excellent patterns and examples to imitate in virtues," "ancient models," and "living patterns," whose best, noblest, or "more exquisite" parts should be his "figures of delight . . . drawn as a pattern," for his own rules of life, his own customs and habits of manners, studies, and morals to shape themselves unto.

We find him then in the *De Augmentis* enforcing the importance of studying *the different characters of natures and dispositions*, an argument," he says, "which is wiser than books."

"He must observe their mood on whom he jests,  
The quality of persons, and the time.  
. . . This is a practice  
As full of labour as a wise man's art."\*

And in the treatise he continues, "The wiser sort of historians, as often as an illustrious person enters upon the stage, give some commemoration of his character, such as affords a better idea of the man than any formal criticism can. He quotes many such descriptions of character by Tacitus, Philip de Comines, and Guicciardini: "These writers, having the *images* of those persons . . . constantly before their eyes, hardly ever make mention of their actions without inserting something about their nature."

Here he uses the word *image* for the complete thing from which we may take a copy or model, and "strive apace to exceed our pattern." The only absolute and perfect image, Bacon repeatedly reminds us, is *man made in the image of God*. "The Scriptures never vouchsafe to attribute to the world that honour as to be the image of God, but only the work of His hands; neither do they speak of any other image of God but man."†

\* Twelfth Night iii. 1.

† *Adv. L.* ii. 1. *De Aug.* iii. 1.



“Man, the image of his Maker.”—*Hen. VIII.* iii. 2.

Yet there are royal works, “*Opera basilica*, towards which the endeavours of a private man may be as an image on a cross-way, that may point at the way but cannot follow it.”\* “Knowledge is the image of existence,”† and “next to the Word of God, the image of the world is the herald of divine power and wisdom . . . for true philosophy is nothing else but *the image and reflection of the world*.”‡ Again, “The mind is to be stretched until it can take in *the image of the world as it is in fact*,” and one of the most effective and ready ways of stretching rough and unpliant minds is, he finds, to represent upon the stage, as Tacitus, de Comines, and Guicciardini, did in their histories represent, lively images of the life and mind of men as they are, and not only as they should be, or as we would have them. In this way he would exhibit “patterns of a natural story,” “living patterns of kings,” “excellent patterns to imitate of royal virtue,” patterns and models of morals and politics, of actions and eloquence; and side by side with these as we see them in real life, representations of “the foolish and apish images of the world,” the deceived and deformed imagery of the mind.” For the purpose and end of playing “both at the first, and now, was and is, to hold, as ’twere, the mirror up to nature; to show virtue her own feature, scorn her own image and the very age and body of the time, his form and pressure.”§

To come to the more immediate subject of our paper, namely the models and patterns which Francis Bacon set up for his own peculiar imitation, we must pass over for the present, the imitation of a perfectly pure, sinless, and self-sacrificing life patterned in “the image of our dear Redeemer.”|| We can also only glance at the pattern of Moses *the law-giver, God’s first pen* . . . adorned by the Scriptures, and *seen in all the wisdom of the Egyptians*.” This image may perhaps have incited Francis Bacon “to travel,” as he says, “for one year alone,” amongst the philosophies of “the most ancient schools of the world,” extracting from those philosophies the mystic ceremonials, symbolic devices, hieroglyphics, and allegorical ambiguities, later on introduced with such effect into his own secret society.¶ We seem to

\* *Adv. ii.* 1.      † *Nov. Org. i.* 120.      ‡ *De Aug. ii.* 13.      § *Ham. iii.* 2.

|| *Rich. III. ii.* 1      ¶ Freemasons of low degree still believe that their origin is of remote antiquity and traceable to Egypt.

see in the repeated allusions to Moses, as a law-giver, and as "God's pen," a more than hint of the office which Bacon himself felt to be thrust upon him as the only living being capable of so weighty a charge. Even in Bacon's remarks about Aaron as the *speaker*, in contrast to Moses, the inspired thinker and dictator, we receive an indirect intimation of the intention of our mystic-philosopher to remain behind the veil, putting forward others to utter words, commands, and instructions which emanated from himself alone. By the images of Moses and Aaron Bacon illustrates the wide difference between *wisdom* and *speech*; between *thought* and *utterance*. "The distance between them is shown in the words spoken by God to Moses, when he declined the office assigned to him, on the ground that he was no speaker: "There is Aaron, he shall be thy speaker, *thou shalt be to him as God*."\*

Other allusions to Moses seem intended to convey Bacon's hope or intention of opposing to the superfluity of foolish, superstitious, and pernicious books, the remedy of "more good books, which, *as the serpent of Moses, might devour the serpents of the enchanters*." We cannot fail to note that in this passage Bacon has *misquoted*, in order to emphasise the superiority of Moses over Aaron, whose rod it was.

Alike from Solomon and Homer, from Alexander and Julius Cæsar, from Dante and Columbus, we trace our earnest and humble student busily gleaning admonitions, counsels, and suggestions for his own self-improvement, and stimulating himself to fresh efforts by their examples. Surely he must ever have borne in mind the motto which he adopted, which accompanies his coat of arms, is engraved on the emblematic title pages of his works, and painted round the "cabinet" or study at Gorhambury:—MONITI MELIORA. Space being limited we will choose from the many patterns one, which, *being of peculiar interest, has been omitted from the Index* to Spedding's important edition of Bacon's works.\* Numerous other references are given under the name of Alexander, but not this; and the reason is soon made plain, for in this remarkable passage Bacon declares his intention of sweeping away the whole medley and ill-digested mass of the tainted philosophy, and corrupt or childish notions of his own day, and of creating a new birth

\* Exod. iv. 16. De Aug. iii. 1. † Exod. i. 17. Advt. L. i. Spedding Works iii. 327-8. ‡ See of Garbled Indexes, BACONIANA, vol. iii., p. 14.

in learning, building afresh the whole fabric of knowledge. In other words, he claims to be the inaugurator of the English Renaissance and the rebuilder of Solomon's house,—capital secrets in Freemasonry.

"No one has yet been found so firm of mind and purpose as resolutely to compel himself to sweep away all theories and common notions, and to apply the understanding, thus made fair and even, to a fresh examination of particulars. Thus it happens that human knowledge as we have it, is a mere medley and ill-digested mass, made up of much credulity and much accident, and also of the childish notions which we at first imbibed.

"Now, if any one of ripe age, unimpaired senses, and well-purged mind, apply himself anew to experience and particulars, better hopes may be entertained of that man. *In which point I promise to myself a fortune like to that of Alexander the Great; and let no man tax me of vanity till he have heard the end; for the thing which I mean tends to the putting off of all vanity. For of Alexander and his deeds, Æschines spake thus: 'Assuredly we do not live the life of mortal men; but to this end were we born; that in after ages wonders might be told of us;'* as if what Alexander had done seemed to him miraculous. But in the next age Titus Livius took a better and a deeper view of the matter, saying in effect that Alexander had done no more than take courage to despise vain apprehensions. 'And a like judgment, I suppose, may be passed on myself in future ages; that I do no great things, but simply make less account of things that were accounted great. In the meanwhile, as I have already said, there is no hope except in a new birth of science, that is, in raising it regularly up from experience and building it afresh; which no one (I think) will say has yet been done or thought of.'"—*Nov. Org.* i. 97.

It is clear that the "Image" of Alexander and the greatness of his character, and the vastness of his ambition and undertakings made great impression on the youthful mind of Bacon, who compares the enterprises of military prowess with those which he is convinced could be achieved by men of equal energy, who would direct genius to civil objects. Alexander subdued all the provinces of the material globe, he, Francis Bacon, would subdue all those of the intellectual globe; he had already sailed round their shores, and it was not long before he could with truth announce:—"I have taken all knowledge to be my



*province.*" What he had to complain of was men's want of resolution, or constancy, their hesitation and cowardice about attempting things which he discerned to be not only needful, but capable of achievement.

"Yet," he resumes, "Experience doth warrant that both in persons and in times, there hath been a meeting and concurrence in learning and in arms flourishing and excelling in the same men, and the same ages. For as for men there cannot be a better nor the like instance as of that pair, Alexander the Great, and Julius Cæsar the Dictator; whereof the one was Alexander's scholar in philosophy, and the other Cicero's rival in eloquence." He goes on to show that learning has an influence not only over the arts of peace, but also of war, "as may be notably represented in the examples of Alexander the Great, and Cæsar the Dictator." The estimation in which Alexander held learning, appears, says Bacon in his envy of Achilles in this, that he had so good a trumpet of Homer's verses which he esteemed as the most precious amongst the treasures of Darius, and also that he expostulated with Aristotle for publishing the secrets of philosophy, adding that "he esteemed it more to excel other men in learning and knowledge than in power and empire. What use he had of learning doth . . . shine in all his speeches and answers, being full of science, and the use of science, and that in all variety." One might almost suppose some other man to be speaking of Francis Bacon himself.

There is reason to think that amongst his own circle of intimates some were tempted to believe him inspired. "If there were a beam from heaven upon any man, it was upon him," says Dr. Rawley; a foreign Ambassador classed him amongst "the angels," and many pieces could be collected in which the mind and powers of Francis Bacon are considered as something super-human. He always disclaimed such attributions of exaggerated admiration, and we think that it may be for this purpose that he inserted this remark concerning the "speech of humanity and poesy" of his pattern Alexander the Great. "When upon the bleeding of his wounds, he called unto him one of his flatterers that was wont to ascribe him divine honour, and said: Look, this is very blood; this is not such a liquor as Homer speaketh of, which ran from Venus' hand when it was pierced by Diomedes."

And now we come to another point in which Bacon deliberately set himself to follow the pattern set before him by Alexander the Great.

*He would understand and argue out both sides of every question.* How uncommon is this practice in ordinary life! It is precisely the thing which average men decline to do; and this, we of the Bacon Society have the strongest reason to affirm. Of the pains taken by the great master even in early youth to encourage this power of binocular vision we have already been enabled to judge in articles in this magazine and elsewhere. For the present, then, we have only to point out the probable spring which moved him to make his "large collection" of Antitheta or opposed arguments:—

"See likewise (Alexander's) readiness in prehension of logic, in the speech he used to Cassander upon a complaint that was made against his father Antipater. For when Alexander happened to say, "*Do you think these men would have come so far except they had just cause of grief?*" and Cassander answered, "*Yea, they thought they could not be disproved;*" said Alexander laughing, "*See the subtleties of Aristotle, to take a matter both ways, pro et contra.*"

"But note again how well he could use the same art he reprehended, to serve his own humour; when, having a secret grudge to Callisthenes, who made an eloquent speech in praise of the Macedonians, Alexander said, "*It is easy to be eloquent upon so good a subject; but,*" saith he, "*turn your style, and let us hear what you can say against us:*" which Callisthenes presently undertook, and did with that sting and life, that Alexander interrupted him and said: "The goodness of the cause made him eloquent before, and despite made him eloquent then again."

"Consider further," says Bacon, "for tropes of rhetoric, that excellent use of metaphor or translation," the significance of the "distinctions" which he could draw, his quick perception of common errors, and the quick and acute as well as weighty replies which Alexander was capable of delivering, and of which Bacon gives examples, concluding this eulogium with these words:—

"As certain critics are used to say hyperbolically, *That if all sciences were lost they might be found in Virgil*; so certainly this may be said truly, there are the prints and footsteps of learning in those few speeches which are reported of this prince: the admiration of whom, when I consider him *not* as Alexander the Great, but as Aristotle's scholar, hath carried me too far."

Yet he returns to him again and again : in one place noting "the liberal assignation to Aristotle of treasure for the allowance of hunters, fowlers, fishers, and the like, that he might compile an "History of Nature" (as Bacon himself was labouring to do) in another place advocating the making of diaries, annals, and similar records, he again cites the excellent method of his pattern:—

"The journals of Alexander's house expressed every small particular even concerning his person and court; and it is yet an use well received in enterprises memorable, . . . to keep diaries of that which passeth continually." We have only to read the minute reports made by the correspondents or "intelligencers" of Anthony and Francis Bacon, to see how well this recording of "*small particulars*" was practised by those whom they influenced or controlled. A wide and liberal learning and acquaintance with men and things, amongst other advantages has this of "acquainting the mind to balance reasons on both sides, and to turn back the first offers and conceits of the mind, and to accept of nothing but examined and tried. . . . For no man that wadeth in learning or contemplation thoroughly, but will find that printed in his heart *there is nothing new under the sun*. Neither can any man marvel at the play of puppets, that goeth behind the curtain, and advise well of the motion.\* And for magnitude, as Alexander the Great after that he was used to great armies, and the conquests of the spacious provinces in Asia, when he received letters out of Greece of some fights there, which were commonly for a fort or some walled town at the most, he said, "*It seemed to him that he was advertised of the battles of the frogs and the mice that the old tales told of*: so certainly, if a man meditate much upon the universal frame of nature, the earth with men upon it (the divineness of their souls except) will not seem much other than an ant-hill; whereas some ants carry corn, and some carry their young, and some go empty, and all to and fro a little heap of dust."†

Once more in this chapter Bacon returns to Alexander, and again associates the reflections on his conquests and *strength* with reflections upon *durability* of the works of Homer. It seems as if these two were

\* "I could interpret between you and your love, *if I could see the puppets dallying*" (*Ham.* iii. 2). † *Adv. L.* i.; *Sped. Works.* iii. 314.



the Boaz and Jachin, the two pillars of strength and endurance of his Solomon's Temple.

"We see, then, how far the monuments of wit and learning are more durable than the monuments of power or of the hands. For have not the verses of Homer continued twenty-five hundred years, without the loss of a syllable or letter; during which time infinite palaces, temples, castles, cities have been decayed and demolished? *It is not possible to have the true pictures or statues of Cyrus, Alexander, Cæsar; no, nor of the kings or great personages of much later years; but the images of men's wits and knowledges remain in books, exempted from the wrong of time, and capable of perpetual renovation.*"

M. A.

### "THE WORLD'S A BUBBLE."

**A**MONGST the "Occasional Pieces" written by Francis Bacon and published by his biographer, James Spedding, there is the following translation of a beautiful Greek epigram:—

#### "THE WORLD'S A BUBBLE."

"The world's a bubble, and the life of man  
   Less than a span;  
 In his conception wretched, from the womb,  
   So to the tomb.  
 Curst from the cradle, and brought up to years  
   With cares and fears.  
 Who then to frail mortality shall trust  
 But limns the water, or but writes in dust."

The metaphors contained in this short piece, and the reflections upon which they are based, are found in many places in "*Shakespeare*," and show how strongly the Greek epigram had impressed the poet's mind. A few specimens may suffice to draw attention to this point.

*The world's a bubble.*—A bubble is throughout *Shakespeare* an emblem of vanity and emptiness. Compare Queen Margaret's speech to her former rival, Elizabeth of York—

"I call'd thee then, vain flourish of my fortune;  
 I call'd thee then poor painted queen;  
 The presentation of but what I was . . .

A dream of what thou wert, *a breath, a bubble,*  
 A sign of dignity, a garish flag,  
 To be the aim of every dangerous shot ;  
 A queen in jest only to fill the scene."—*Rich. III.* iv. 4.

The tone of the epigram seems to be sounded throughout this scene—  
*the life of man wretched from the cradle to the tomb!*

"Ah, my young princes! Ah, my tender babes!  
 My unblown flowers, new appearing sweets!  
 . . . . . right for right  
 Hath dimm'd your infant morn to aged night."

Thus much for the infant in the cradle, but the epigram goes farther back :—

*"In his conception wretched from the womb,  
 So to the tomb."*

The Duchess of Gloster echoes this in her terrible curses and denunciations upon her "damned son" :—

*K. Rich.* "Who intercepts my expedition?"

*Duch.* "O she that might have interrupted thee  
 By *strangling thee in her accursed womb.*  
 From all the slaughters, wretch, that thou hast done!  
 . . . . . *I stayed for thee,*  
*God knows in anguish, pain, and agony. . . .*  
 Thou cam'st on earth to make the earth my hell.  
*A grievous burden was thy birth to me," &c.*

She goes on to declare that Richard's infancy, and school-days, his prime of manhood, and his age, had all been of a piece, and she prophecies that the end will be but the consummation of the beginning :—

"Bloody thou art, bloody will be thy end.  
*Shame serves thy life, and doth thy death attend."*

In the well-known speech of Jacques—"All the world's a stage," &c. (*As Y. L.* ii. 7)—we recognise *the bubble*. The soldier, the man in the very prime of life, is represented by the weeping philosopher as "*seeking the bubble reputation, even in the cannon's mouth.*" If he shall attain the object of all his labours and endeavour, he will but have grasped *a bubble*, but probably, since he is clutching at it even in

the cannon's mouth, *his life will end*, and with it his hopes and vain ambitions.

The soldier as a type of the strong man glorying in his strength and trusting in frail mortality, recurs in the soldier's song (*Othello* ii. 3), where the second half of the first line in the epigram is all but repeated word for word :—

"The life of a man,  
Less than a span."—*Epig.*

"A soldier's a man.  
A life's but a span."—*Oth.* ii. 3, *song.*

We may almost fancy that thoughts of the bubble, the frothiness and evanescence of earthly hopes and ambitions, the brevity of frail mortality, and the record of men's lives *limned in water* must have been passing through the brain of the poet-philosopher as he wrote his description of the death and epitaph of Timon :—

"I was writing of my epitaph.  
It will be seen to-morrow. My long sickness  
Of health and living now begins to mend,  
And nothing brings me all things. . . .  
Commend me to my loving countrymen, . . .  
And tell them that, to ease them of their griefs,  
Their fears of hostile strokes, their aches and losses,  
Their pangs of love, and other incident throes  
That *nature's fragile vessel*\* doth sustain  
In life's uncertain voyage, I will some kindness do them.  
. . . . . say to Athens,  
Timon hath made his everlasting mansion  
Upon the beached margin of the salt flood.  
Who once a day with his *embossed froth*  
The turbulent surge shall cover; thither come  
And let my grave-stone be your oracle. . . .  
Graves only be men's works and death their gain!"

—*Tim. Ath.* v. 2.

"Timon is dead, *who hath outstretched his span*!"—*Ib.* v. 3.

"*Frail mortality*" of the epigram is repeated in the Play of *Pericles* :—

"Antiochus, I thank thee, who hath taught  
My *frail mortality* to know itself ;

\* *Comp.* "*frail mortality*."—*Epig.*



And by those fearful objects to prepare  
This body like to them, to what I must;  
For death remember'd should be like a mirror."

Who tells us *life's but breath*, to *trust* it, error (*Per.* i. 1, 41—46). Here we see life compared not to a bubble, but to breath or a congregation of vapours which bears a strong affinity to bubbles, and the word *trust* affords another thread of connection.

"Who then to frail mortality shall *trust*,  
But *limns the water*,"

says the epigram. The frail mortality that knows itself *trusts not* the life which is but as a breath, a picture, a reflection in a mirror. The variation from the metaphor of a picture to that of a glass or mirror is not uncommon in *Shakespeare*—*e.g.*, in *Hamlet* to his mother.

"You shall not go till I have *set you up a glass*  
Where you may see the inmost part of you . . .  
Look here upon this *picture* and on this."—*Ham.* iii. 4.

The use of the verb *to limn* actually occurs in another play in conjunction with the figure of *drawing a picture in water*, or of "*dislimning*" one picture in order to draw another.

"That which is now a horse, even with a thought  
The rack *dislimns*, and makes it indistinct  
As *water is in water*."—*Ant. Cl.* iv. 12.

And in the quiet conversation between Queen Katharine and her faithful servant, Griffith, regarding the character and death of Cardinal Wolsey, the image of an epitaph *limned in water, written in the dust*, once more recalls the Greek epigram:—

*Grif.* "Men's evil manners live in brass; *their virtues*  
*We write in water*. May it please your highness  
To hear me speak his good now ? . . .

*Kath.* "Whom I most hated living, thou hast made me,  
With thy religious truth and modesty,  
*Now in his ashes honour: peace be with him !*"  
—*Henry VIII.* iv. 2.

Dust, we may say, is likely to occur to the mind in connection with Death; but the idea of writing epitaphs in dust or in water is not a commonplace but a poetical idea, and in *Shakespeare* not a chance

expression but a matured thought, bringing a host of other figures in its train.

"Let's talk of graves, of worms, and epitaphs,  
*Make dust our paper, and with rainy eyes,*  
*Write sorrow on the bosom of the earth,"* &c.

—*Richard II.* iii. 2.

"Sail now thou can'st, have wind and tide thy friend,  
 This hand . . . shall . . .  
*Write in the dust this sentence with thy blood,*  
 Wind-changing Warwick now can change no more."

—3 *Henry VI.* v. 1.

Further developments of the reflections and fancies, based upon the epigram of *The World's a Bubble*, are to be found in most of the *Shakespeare* plays, wind and water continually symbolising change, fickleness, instability—something *not to be trusted*. Dust, on the other hand, identified with death, decay, and oblivion. Thus does that frail and faithless piece of mortality, Cressida, swear to Troilus upon their wedding day:—

"If I be false, or swerve a hair from truth  
 When Time is old and hath forgot itself,  
 When water-drops\* have worn the stones of Troy,  
 And blind oblivion† swallowed cities up,  
 And mighty states characterless are *grated*  
*To rusty nothing*, yet let memory  
 From false to false, among false maids in love  
 Upbraid my falsehood! When they've said, *as false*  
*As air, as water, wind, or sandy earth* . . .  
 Yea, let them say . . . as false as Cressida."‡

—*Tr. Cr.* iii. 2.

Hitherto this collation of passages has been confined to extracts from four "authors" only, besides Bacon and *Shakespeare*. The bubbles, however, seem to invite further comparison with "*Quarles Emblems*," apparently a somewhat youthful work of Francis Bacon, full of thoughts which are perpetually repeated in various and more matured forms throughout his acknowledged works, and in *Shake-*

\* Note in *Tit. And.* ii. 3, the figure is applied to the hearts of men: "Your heart to (tears) as unrelenting flint to drops of rain."

† Comp.: "*Dust and damn'd oblivion is the tomb*," &c.—*All's Well* ii. 3.

‡ Comp.: "*She was false as water*."—*Oth.* v. 2.

*speare*. The language, being analysed, is found to be in vocabulary grammar, diction, metaphors and similes, antitheta, identical with those of Bacon's *early* style. A few foot-notes may assist the reader.

"Lord ! what a world is this, which day and night  
Men seek with so much *toil* and so much *trouble* ! \*  
Which, weigh'd in equal scales, is found so light,  
So poorly overbalanc'd with a bubble."—*Emblems* i. 4.

These lines, and the reference to the prophet Nahum, point out the source of the remark in Bacon's advice to Rutland: "God knows that they have gotten little enough that have only this discoursing gift; for though, like empty casks, they sound loud when a man knocks upon their outside; yet, if you pierce into them, you shall find them full of nothing but wind." In his advice to Villiers in 1616, Bacon uses the same figure with a difference: "Empty coffers gives but an ill sound."

Meanwhile, the saying which was intended to become a proverb, is put into the mouth of a boy in the French camp who delivers it in regard to the bombastic soldier Pistol:—

"I did never know so full a voice issue from so empty a heart; but the saying is true, the empty vessel makes the greatest sound."—*Henry V.* iv. 4.

Again, in *Lea* i. 1, the Earl of Kent uses the same metaphor in defence of Cordelia and her silence:—

"Thy youngest daughter does not love thee least,  
Nor are those empty-hearted, whose low sound  
Reverbs no hollowness."

"What's lighter than the mind ? A thought. Than thought ?  
*This bubble world*. What's lighter than this bubble ? *Nought*."  
—*Ib.* i. 4.

"Lord, what *a nothing* is *this little span*  
We call a man."—*Ib.* ii. 14.

"Why look'st thou then so big, *thou little span*  
Of earth ? what art thou more in being man ?"—*Ib.* 5.

On the text from Nahum ii. 10, "She is empty, void, and waste," the emblem maker writes of the world:—

\* "Double, double *toil and trouble* . . . cauldron *bubble*."—*Macb.* iv. 1.



"She's empty : hark ! she sounds ! 'Tis but a ball  
 For fools to play withal,  
 The painted film but of a stronger bubble,  
 That's lined with silken trouble."

—*Emb.* ii. 10.

The repeated epithet of "*drum*," bestowed by Lafeu upon Parolles, seem to be but another version of the same figure of noisy emptiness: "My name, my good lord, is *Parolles*. You beg more than one word, then . . . *How does your drum ?*"\* and again, "He is a *good drum*, my lord, but a *naughty orator*."† This same play has, however, a more direct reference to the Quarles figure:—

"Why, *these balls bound, there's noise in it, 'tis hard*."‡

And then, for the film lined with silken trouble, we have an apt analogy in *Pericles*, where Cerimon, who "ever studied physick," declares that the pursuit of natural philosophy

——"doth give me  
 A more content, in course of true delight,  
 Than to be thirsty after tottering honour,  
 Or tie my treasure up *in silken bags*  
*To please the fool, and death.*"§

Elsewhere man is described as

"A scuttle full of *dust*, a measur'd *span*  
*Of fleeting time* . . . a vessel *tun'd* with breath."||  
 —*Emb.* ii. 8.

"Why was I born ? ¶ Why was I born a man ?  
 And why proportioned \*\* by *so large a span* ?  
 Or why, suspended by the common lot,  
 And being born to die, why die I not ?"—*Ib.* 15.

\* *All's W.* v. 2. † *Ib.* 3. ‡ *Ib.* ii. 3. § *Per.* iii. 2.

|| Comp. of Falstaff: "A *tun of a man*," &c. (1 *Hen.* IV. ii. 4).

¶ Comp. "Wherefore was I born ?" (*R.* II. ii. 3); "What! was I born to this?" (*Ib.* 4); "Well, we were born to die" (*Rom. Jul.* iii. 4).

\*\* "A gentleman of noble parentage,  
 Of fair demesnes, youthful, and nobly train'd,  
 Stuff'd (as they say) with honourable parts,  
*Proportion'd* as one's thought would wish a man."

—*Rom. Jul.* iii. 5.

"Our size of sorrow, *proportion'd* to our cause."—*Ant. Cl.* iv. 13.  
 Such uses of the noun as verb are noteworthy.

"Come, *My beloved*, let us go forth into the field; let us lodge in the villages. Upon this verse from the Song of Solomon a dialogue is based, and supposed to take place between Christ and the soul of man:—

*Soul.* "My heart's eternal joy, in lieu of whom  
The earth's a blast, and *all the world's a bubble*,  
Our city mansion is the fairest home,  
But country sweets are ting'd with lesser trouble:  
Let's try them both, and choose the better; come:  
A change in pleasure makes the pleasure double."

*Emb.* iv. 7.

"Life is a bubble blown with whining breaths,  
Fill'd with the torment of a thousand deaths."—*Ib.* v. 7.

Here we return to some of the best known of Bacon's "fixed notions" that, "If wishes might find place, I would die together, and not my mind often and my body *once*":\* that the pain, "torment," or "SENSE of death is most in apprehension,"† and that "in this life lie hid more thousand deaths," and fear that death which yet makes all odds even. But we digress too much. For the present, "The bubbles are out."

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## "THE FREEMASON THEORY."

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OBJECTIONS raised to "the Freemason Theory," and communicated to the editors of *BACONIANA*, are to this effect: "What possible good or advantage," it is said, "can Freemasons gain by keeping up such a system as has been described? What need is there for it? Is the thing probable? High-minded, excellent men are amongst the Brotherhood; would you have us believe them parties to such questionable proceedings?"

Correspondents will recognise in these reasonable contentions a condensed expression of their own doubts and criticisms, which, although they have been repeatedly raised and as often answered, we must continue to meet and answer until (if no more powerful objections or arguments are produced) the points upon which we have joined issue have been duly arbitrated, and impartial judgment passed upon them.

\* 2nd Essay, *Of Death.* † *M. M.* iii. 1.

Our present aim is *to ventilate all theories*, and counter-theories or objections, as they arise, until the strong breath of grounded opinion and evidence may disperse the mists which hang over our subject.

Let us then say, in the first place, that "advantage" or "gain" is not a matter in question. Those who harbour this idea are certainly at fault; for, in the old Rosicrucian and Freemason documents, the brethren are repeatedly warned that they work not with a view to profit—that much of their work is to be done *gratis*. This we have actually proved to be a principle (in many cases at least) still acted upon. If, then, there is no question of reaping advantage through these Freemason mystifications, why are they maintained? We answer, *They are traditional obligations*; and, so long as Freemasonry is carried on upon the original plan, these obligations cannot be evaded.

Will our readers fly back with us in imagination three hundred years? We are in London in the reign of Elizabeth, and in a little low room we see a quartette of friends discussing, with closed doors, the plans of their brilliant leader for the revival of learning, the regeneration of the whole wide world, the inauguration of a new golden age of peace and culture. A tremendous scheme at any time, but out of all proportion in days when ignorance was the rule and enlightenment the exception; when reputation for learning or scientific skill meant, for the possessor, possible loss of life or liberty, and almost certain disgrace. Common sense tells us that no degree of success could be hoped for by those aspiring friends unless their stupendous schemes were aided and guarded by two things—co-operation and secrecy. Yet how few men can be trusted to be silent even for a day upon any subject of overwhelming interest! "Two may keep counsel with the third away"; but here was no question of units, but of tens, hundreds, and presently of hundreds of thousands of tongues, for the revivalists aimed at, and have succeeded in, extending and opening lodges in all parts of the world. How, then, could secrecy be secured? Chiefly, as it appears, by three means: (1) By the administration of solemn and appalling oaths; (2) by threats, practising upon the credulity, imagination, or timidity of the candidates and adepts; (3) by supervision, and long probation of their characters and qualities.

We now turn the tables against our objectors, and ask: "If we believe the Freemason system to have remained, in important parti-



culars, unchanged since the time of Bacon, how is it possible for honourable masons to break their vows by revealing matters which they have sworn to keep secret? Could we respect men who would violate their pledges? Yet how else could they escape from them? Without breaking faith, and violating the most serious vows, they cannot escape. Surely oaths are as binding upon one man as upon another, and oaths taken in 1895 are no less forcible than the same oaths sworn in 1595, 1695, or 1795. These truths seem so patent that we can only ascribe the levity with which men speak of "the absurdity of keeping up this sort of thing" (*i.e.*, of Freemasons keeping their promises and obligations) to the fact that Freemasonry is, so to speak, *not believed in* by non-Masons. It is regarded as a system effete or exploded, so far as any really useful purpose is concerned; a Society for the promotion of eating and drinking, spiced with a pleasant benevolence. "As to secrets—*rubbish*—there are none." And so we come to another point, and inquire, "*Are there any secrets?*" If so, what are they? and are all secrets imparted equally to all Freemasons?"

The lower stages of Masonry have, we can confidently say, no secrets of any value; but merely some ceremonies more or less symbolic, mingled with elementary "charges," or moral instructions, chiefly concerning the duties of brotherly love and of charity which fulfils the law. But these lower grades in Masonry are only probationary—steps upward to the porch of Solomon's temple.\* If we question a lower Mason as to the degree of someone above him in the craft, he will usually profess ignorance. "*I do not know*;" he is far above me." "But you told me that you had worked with him at his book for two years. Do you then say that, although yourself a Mason, you have no notion of his position in the Brotherhood?" "No, indeed; men in my class of life can never hope to rise above the Royal Arch."

This fully accords with Barruel's account of the first lessons given by the Director to the novice. "Silence and secresy are the very soul of the order; you will carefully observe this silence *as well with those whom you may suppose to be initiated as with those whom you may*

\* At the end of some Freemason Halls a painting may be seen representing the steps or "grades," with an initiate or adept of each grade advancing towards the Great Portal, or Royal Arch, of the House of Wisdom.

*hereafter know really to belong to the order. . . . You will never reveal the slightest circumstance relative to your admission into the order, the degree you have received, nor the time when admitted; in a word, you will never speak of any object relating to the order, even before brethren, without the strongest necessity.\** The novice is further obliged to make a written declaration promising on his honour never in any possible manner to reveal anything that shall be entrusted to him.

Candidates were usually promoted by very slow degrees, and with ever-renewed tests and vows. Were these advanced adepts freer, less bound to silence than the more raw recruits? The idea is absurd, and manifestly untenable; for in approaching the Royal Arch, the adept is for the first time nearing the stage in which he may, in some departments, begin to learn things which, had they not been kept under the strongest and most ingenious locks, would by this time have exposed to the world the whole secrets of our "concealed poet." As it is, we have to hunt out and study each separate detail; and seeing that one craft or department of knowledge in any of these matters has been studiously and ingeniously detached from every other and its secrets scattered, as with a careless hand, over the wide fields of learning, or stowed away in Baconian "receptacles," the labour of collecting the disjointed fragments has been considerable. Many are still deficient, but yet we find that these fragments of knowledge, pieced together, fit to a nicety, and that by industry and patience, the perfect map of Bacon's world of arts and sciences, with the accurate plan of his house of wisdom, will be completed.

For *the secret*, the acmé or topmost point of Freemason knowledge, is—as we believe, and have several times declared—that Francis Bacon was the centre of the English Renaissance, the one great author of an age. To prove this we trace the history of this Renaissance, and find it hazy and indefinite; the lives of wits and authors of the time more nebulous still; in many cases their parentage, births, and deaths alike uncertain; no records of how, when, or where their works were written. Then an amazing number of these men are reputed to have written

\* See "The History of Jacobinism," iii. 63, 64, by the Abbé Barruel, translated from the French 1797. This work shows how the plans for the French Revolution were formed by Weishaupt, founder of the *Illumines*, by a distortion of the excellent methods and precepts of Freemasonry to the vilest purposes.

equally well on a multitude of unlike subjects, and to have produced scores of works mysteriously lost or destroyed. Books, plays, and poems appear in a bewildering way as the works, first of one, then of another distinguished personage or author. Identical portraits are found with different names affixed to them, and any large collection of such portraits will afford examples of startling resemblances between *the upper part of the head and face of Francis Bacon* (as seen in some of his many likenesses) and *the upper part of the head and face* of a multitude of other "authors" of his own and the succeeding generation.

The book-ornaments being collected from throughout the authenticated works of Bacon, are found to be *the same* which, in two and threes, or in larger numbers, are scattered throughout the whole of "Elizabethan" and "Jacobean" literature. Efforts to inspect collections of such book-ornaments, or to find any work which truly elucidates their history, at once brings us up against barriers of all kinds, with "NO THOROUGHFARE" inscribed in unmistakable characters. With patience and time the collection is at length discovered. *It is a Freemason collection*, inaccessible to the uninitiated "profane" by ordinary methods.

From engraving to typography, we would learn the history of the first English public printing-press (later than Caxton), and of the first English paper-mill, its owner, and the water-marks impressed in the paper. Surely reasonable branches of research, if we would trace English literature to its spring-head. Again and again the way is blocked, the inquirer sent from pillar to post, until, if he does not lose heart, but persists in the chase, his exertions are rewarded by finding—*a Freemason Collection*. So with everything of the same sort. MSS. or books known to be in certain places, are spirited away into other shelters, when inquired for by a non-Freemason. Sub-librarians or clerks can then confidently repeat to the applicant the words of their superior: "*We have not these things. They are certainly not here.*" If we consult the catalogue submitted to the public, it is probably incomplete; a reserved catalogue behind the scenes alone indicating the MS. or book required; for *this is a Freemason collection*.

Can anyone blame the custodians of Libraries, to which collections such as these have been bequeathed or entrusted under certain conditions? On the contrary, whilst regretting the perpetuation of a

system, now pernicious rather than beneficial, we must applaud the constancy with which the Invisible Brotherhood have preserved secrets once so needful for the promotion of knowledge, and for the safety of its champions. We well conceive that, to some of our librarians, the office of Three-headed Cerberus must be peculiarly distasteful; but how can they help themselves? In order to realise the tightness of the Freemason bonds in high degrees, it is only necessary to consider the obligations of the mere novice to whom books or writings relative to the order are to be entrusted.

"These writings or books are at first only lent in small numbers; and for a short time; even then *the novice must promise to keep them out of the reach of the profane*. As he is promoted in rank, he . . . is trusted with more; though not without having informed the order of the precautions he shall have taken, lest, in case of his death, any of these writings should fall into profane hands. . . . Should he fall sick, other brethren are assiduously *to fortify him—i.e., to hinder him from making any declaration at the hour of death; they are to carry away whatever writings relative to the order the sick man may have in his possession, as soon as any symptoms of danger appear.*"

Such rules were framed in unsettled times, and before the proper "receptacles" were provided for the storage of precious books and documents. We can imagine no such sick-bed visitations in the present day; but that these precautions should have been needful in the case of a mere tyro, who had all to learn, and nothing to impart, enables us to realise the serious responsibilities of the guardians of important Baconian MSS., and of Freemason collections in our famous old libraries.

One more question remains behind: "What is to be the end? What can be done to facilitate the revelation of these—secrets?" Young and ardent spirits will, we fear, be disappointed with our reply: With Freemasonry and the press against us, what can a handful of students hope in their own lifetime to effect, beyond that which we are doing? We can but conjure our younger friends, if they look forward to future years of helpfulness in our Society, to avoid being drawn into the meshes of Freemasonry; or, if already enrolled, to refuse to take any degree higher than the Royal Arch. Once beguiled, and they will, we believe, incapacitate themselves from taking any part in the revela-



tion which Baconians are striving to accomplish. No better help can be afforded by those who cannot assist in the researches and literary work of the Bacon Society, than the distribution and discussion of Baconian books and pamphlets, with exhortations to those who receive these things, that they do likewise, and so continue to make our theories and conclusions more widely known. No instance has yet come before us of a reader once attracted to this study who has ever lost interest in it. The institution of inquiries concerning such matters as have been discussed in these pages, and the making of accurate reports of the result of such enquiries, are, in the present stage of research, most valuable. That controllers of presses and printers should be ignorant whether or no they insert into books which they issue, secret marks, anagrams, &c., or that the keepers of libraries should be unaware of any connection between their "reserved" collections and the Secret Society of which Francis Bacon was the centre, are things inconceivable, if not impossible. We ask to be told plainly *if we are wrong*. Long ago the chase after this particular game would have stopped short, had any of the innumerable applications, formal, official, friendly, or casual, been straightforwardly answered by any of the authorities who were consulted, and by whom accurate information could undoubtedly have been furnished. The silence of all responsible authorities, and the absence of any denial of our statements or propositions, are inexplicable except on the assumption that *these statements, propositions, or theories are not contradicted because they are true*. And yet again we ask, "*Are they true?*"

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“THE GREAT ASSIZES HOLDEN IN PARNASSUS.”

MOST of our readers will doubtless remember a curious title-page from an anonymous book (1645), and which was printed in the little hand-book, “Did Francis Bacon Write Shakespeare?” We will, however, reprint it here:—

THE GREAT ASSIZES

HOLDEN IN PARNASSUS

BY

APOLLO

AND HIS ASSESSOURS.

THE MALEFACTORS.

Mercurius Britannicus,  
Mercurius Aulicus,  
Mercurius Civicus,  
The Scout,  
The Writer of Diurnals,  
The Intelligencer,

The Writer of Occurrences,  
The Writer of Passages,  
The Poste,  
The Spy,  
The Writer of Weekly Accounts,  
The Scottish Dove, &c.

PRINTED 1645.

*On next page we read:—*

The members of the Parnassian Court are as follows:

APOLLO.

THE LORD OF VERULAM,  
*Chancellor of Parnassus.*  
SIR PHILIP SYDNEY,  
*High Constable of Parnassus.*  
WILLIAM BUDDENS,  
*High Treasurer.*  
JOHN PICTUS, EARL OF MIRANDULA,  
*High Chamberlain.*  
JULIUS CÆSAR SCALIGER,  
ERASMUS ROTTERDAM,

JUSTUS LIPSIUS,  
JOHN BARCLEY,  
JOHN BODINE,  
ADRIENE TURNEBUS,  
ISAAC CASABON,  
JOHN SELDEN,  
HUGO GROTIUS,  
DANIEL HEINSIUS,  
CONRADUS VORSTIUS,  
AUGUSTINE MASCARDUS.

THE JURORS:

George Wither,  
Thomas Cary,  
Thomas May,  
William Davenant,  
Joshua Sylvester,  
George Sandes,

Michael Drayton,  
Francis Beaumont,  
John Fletcher,  
Thomas Heywood,  
William Shakespeare,  
Philip Massinger.

(The Malefactors as in the title-page.)

Joseph Scaliger, the Censour of Manner in Parnassus.  
Ben Jonson, Keeper of the Trophonian Denne.  
John Taylour, Cryer of the Court.  
Edmund Spenser, Clerk of the Assises.

There seem to be points worthy of notice in this page with regard to passages in the life and works of Cervantes, set forth in the Introduction to "*Galatée pastorale imitée de Cervantes*," by Florian. From this we will quote a few passages.

"Cervantes, born 1547, was nearly 50 when he began his 'Don Quixote' (1597). The following year (1598, though according to others not till 1614) he published his 'Journey to Parnassus.' These works, however, brought him in but little money, and Cervantes was obliged to print 8 comedies in order to gain his daily bread. . . . He died 23rd April, 1616, aged 68½ years; on the same day died Shakespeare in the county of Warwick. . . .

"'The Journey to Parnassus' is a work in verse, divided into chapters. Cervantes makes out that Apollo, being threatened by legions of bad poets, sends Mercury into Spain to assemble all his favourites, and lead them to the defence of Parnassus. Mercury searches out Cervantes, and shows him the list of those summoned by Apollo, and of those who will be their protagonists. . . . I am not aware that any translation has been made of this work any more than of his comedies; of these there are but 8, though Cervantes says in his preface that he wrote 20 or 30."

It is interesting in connection with the above to read the remarks of Mr. Waite and Mr. Wigston concerning *the attempt made by the god Apollo to improve the age*, and "*The assizes held by Apollo at Parnassus*."

Mr. Waite writes, in "The Real History of the Rosicrucians," page 35: "Somewhere about the year 1614 a pamphlet was published anonymously in German, called '*Die Reformation der Gauzen Weiten Welt*,' which, according to *De Quincey* contained a distinct proposition to inaugurate a Secret Society, having for its object the general welfare of mankind. This description is simply untrue.\* 'The Universal Reformation' is an amusing and satirical account of an abortive attempt made by the god Apollo to derive assistance towards the improvement of the age from the wise men of antiquity and modern times. It is a fairly literal translation of Advertisement 77 of

\* This statement seems to require modification. It is probable that the pamphlet is like many others *ambiguous*; intended to pass a mere satire, but intimating "The Great Restauration."

Boccalini's '*Ragguagli di Parnasso*,' *Centuria Prima*. Its internal connection with Rosicrucianism is not clear, but it has been generally reprinted with the Society's manifestoes. Alchemical interpretations have been placed on it, and it is cited by various authors as the first publication of the 'Fraternity.'"

"The reader," says Mr. Wigston,\* "is begged to mark that it is the god Apollo who makes this movement for the reformation and improvement of the entire world. Now we find Lord Bacon figuring in George Withers' 'Great Assises held at Parnassus,' as president, representing the god Apollo, and presiding over all the learning of his age. Note: These assises are held at Parnassus, with which compare Boccalini's title, '*Ragguagli di Parnasso*.' Throughout Boccalini's work Apollo is represented as protagonist. The connection of the 77th Advertisement of Boccalini's '*Ragguagli di Parnasso*' with the Society may not yet be clear, but the very fact that it is found in the Brotherhood's manifestoes, and that it is cited as the first publication of the Rosicrucians, is in itself the strongest possible evidence in favour of relationship. The subject matter speaks for itself, being thoroughly in harmony with the Reformation. Apollo summons the 7 wise men of Greece to make an enquiry as to the state of society. They severally deliver separate remedies for the diseases of the age. But the age is found too rotten and corrupt for cure . . . and the literati of Apollo '*resolved to provide for the safety of their own reputations*.' Here we have a hint of the danger accompanying any attempt at an open reformation. In such an age, only one possible way lay clear, and that was just what we find was arrived at by this Society of Rosicrucians—namely, to form a secret literary Brotherhood, embracing the highest intellects, and the purest hearts in all Europe. We see that it was simultaneously put forward as a general movement throughout Europe from several different centres or countries. Boccalini was a Venetian; Andreas a native Wirtemberg; and we read of Lord Bacon presiding at '*the great assises held by Apollo and his assessours at Parnassus*.'

"How is it that we find a follower of the law like Lord Bacon representing Apollo, and presiding over, not only the learning of the age, but *the poetry* also? How is it that Shakespeare, whose name

\* "Bacon, Shakespeare, and the Rosicrucians," p. 34.



figures among the assessours, is not in his proper place as Apollo? Did he not prefix to the 'first heir of his invention' (*Venus and Adonis*) these lines, which seem so appropriate for an Apollo of art?—

“*Vilia miretur vulgus; mihi flavus Apollo,  
Pocula castalia pleva ministret aqua.*”

“Castalia, as everyone knows (and as Shakespeare learnt at the Stratford Grammar School), takes us to the foot of Mount Parnassus, to the temple of Apollo, to the famous spring, to the home of the muses. We find in the *Winter's Tale* the temple and oracle of Apollo at Dalphi introduced. Dalphi was supposed to be exactly in the middle of the earth, and therefore called ‘*Umbilicus orbis terrarum.*’ But how is it, we say, that Shakespeare, who commences his poetic career with a Latin quotation, which plainly indicates his intention to drink at the Castalian spring, at the pure fount of the Golden Apollo itself, does not preside over the Great Assizes held by Apollo and his assessours at Parnassus? Why permit him to be derogated to an insignificant position, low down on the list, with Ben Jonson, Davenant, Drayton, and others? One thing must so far be plain to the impartial critic—that is, that there is a remarkable double connection to be traced between Boccalinni's Advertisement 77, in the ‘*Ragguagli di Parnasso*’ and the ‘Universal Reformation,’ which reproduces it literally as a Rosicrucian manifesto. On the other hand, there is a likeness which is very remarkable in ‘The Great Assizes,’ to Boccalini's title. Boccalini's work furnishes, word for word, the ‘Universal Reformation,’ with its story of Apollo and the seven sages of Greece, as applied to the age.”

Further on in the same work,\* Mr. Wigston gives the title-page of “A book written by George Withers, whether an account of what he remembered, or heard, or invented, it is impossible to say. Withers was a poet, and the position he assigns to Shakespeare and Bacon respectively, is evidence of his valuation of Shakespeare.”

The “George Withers” title-page closely resembles the anonymous title-page printed at the beginning of this paper, excepting that it has not the list of “Malefactors” which is included in the anonymous version. These are indeed omitted from all versions but the latest—

\* “Bacon, Shakespeare, and the Rosicrucians,” pp. 37, 38.

1645,—and this is easy to be understood, since the "Malefactors" are twelve newspapers which are to be called to account, censured and satirised. These twelve newspapers were not in existence in 1598, when "Cervantes' *Journey to Parnassus*" was published. "The List of Assessours" is, however, found in another journey, or "*Viaggio al Parnasso*," which is ascribed in a list of his works to Cesare Caporali.\* This was not a Spanish but an Italian writer, born, we are told, at "Venice, 1531, died also at Venice in 1601.† The "*Ruggnalie di Parnasso*" of Boccalini, and its counterpart translation, published anonymously under the title of "The Universal Reformation of the Whole Wide World," are mere variations of the first account of the "Journey to Parnassus," said to have been written and published by Cervantes in 1598.

Lest confusion should be worse confounded, let us try to tabulate some of these particulars:—

Published.		Attributed to	Died.
1598—"The Great Assizes holden in Parnassus" ..		Cervantes ..	1616
		Shakespeare ..	1616
1601—"Viaggio al Parnasso" ... ..	..	Cesare Caporali	1601
		Anthony Bacon	1601
No Date—"Ragguaglie di Parnasso" ..	..	Boccalini ..	1613
1614—"The Universal Reformation" ..	..	Anon	
(An almost literal translation of Boccalini).			
1645—"The Great Assizes holden in Parnassus" ..		George Wither	1667

Here, then, are four works attributed to four different authors, and a fifth anonymous, all agreeing in substance, through differing slightly in particulars.

It will be observed that in the table above two dates are given in connection with the name of Cervantes—1598, when the "Great Parnassus" is said to have been published, and 1616, when Cervantes and (*Shakespeare*) died. It should also be noted that Florian gives the date 1598 for the publication of "*Don Quixote*," whilst Ross, in his "Biographical Dictionary," gives 1605 as the date, and "others" fix it at 1614. The life of Cervantes seems to have been as much confused by his biographers as that of everyone else who had, or was supposed to have, hand in writing the mysterious "Rosicrucian Documents." It is at

\* "Imperial Dictionary." † "Ross's Biog. Dictionary."

this very time—1597, *old style*; 1598, *new style*—that, "in letters to Sir Tobie Matthew, with dates and other particulars mysteriously garbled or obliterated, Bacon, whilst alluding by name to certain of his own works which Sir Tobie had been reading and criticising, speaks, *without naming them*, of "other works," works of his recreation,\* some of which at least are believed to include Shakespeare plays. In the following year, though he "does not profess to be a poet," we find him writing a sonnet for the Queen, and offering to furnish a masque to Lord Burleigh. He also continues as before to prosecute studies of a secret kind.†

At this very same date, in the life of Cervantes, we read that he was at Vallodolid,  $\frac{1}{15} \frac{5}{9} \frac{7}{8}$ — $\frac{1}{6} \frac{0}{0} \frac{1}{2}$ . *Quite unknown what he was doing*; perhaps writing "*Don Quixote*," published 1605.‡ Truly there are some singular coincidences between the life of "Cervantes" and circumstances and dates concerning the brothers "twins in mind"—Anthony resident in Spain and Venice—Francis, or *Shakespeare*, in England.

The confusion of personalities does not cease when we read in the Preface to his twelve novels Cervantes own description of himself: "A description of his person as proper to be put under his effigies":—

"He whom thou seest here with a sharp aquiline visage, brown chestnut coloured hair; his forehead smooth, free from wrinkles; his eyes brisk and cheerful, his nose somewhat hookish or rather hawkish, but withal well proportioned: his beard silver coloured, which 20 years ago was gold, his moustachios large, his mouth little, his teeth neither small nor big, and of these he has but six, and those in bad condition and worse ranged, for they have no correspondence one with another. His body between two extremes, neither large nor little; his complexion lively, rather fair than swarthy, somewhat thick in the shoulders and not very light of foot; this I say is the effigies of the Author of 'Galatea' and 'Don Quixote de la Mancha.'"

To those well acquainted with the best authenticated portraits of Sir Francis Bacon in middle life, this description must surely appear to be just such an one as a man with a sense of humour would be likely to give of his own appearance—a picture not too flattering, but on the whole correct. As to the deficiencies noted in the matter of

\* "Did Francis Bacon Write Shakespeare?" part ii., p. 25.

† *Ibid*, p. 28.

‡ "Ross's Biog. Dictionary."

teeth, they may or may not have been true characteristics of Cervantes. Anyhow, we know that Francis Bacon was a sufferer from tooth-ache, and that in those days dentistry had not risen into a science, or into a profession worthy of scientific men. Even here an analogy is not wanting between the experience of Cervantes and Bacon, or *Shakespeare*, in the matter of toothache, *as well as of kinship to Apollo*, seems to be evidenced by passages in "*Much Ado*":—

*Bene.* "I have a toothache."

*D. Pedro.* "Draw it."

*Claud.* "You must hang it first, and draw it afterwards."

*D. Pedro.* "What! sigh for the toothache?"

*Leon.* "Where is but a humour or a worm? . . ."

*Bene.* "Yet this is no charm for the toothache!"\*

*Leon.* "I prithee peace! I will be flesh and blood;  
For *there was never yet philosopher*  
That could endure the toothache patiently,  
*However they have writ the style of gods,*  
And made a push at chance and sufferance."†

LEWIS BIDDULPH.

## "LINKS IN THE CHAIN."

### PART IV.

IN the year 1895 we began to connect links in the chain of evidence as to the authorship of works written in the sixteenth and seventeenth centuries. By bringing together a considerable number of detached facts, analogies, or coincidences, it is hoped that we may in the end be able to form clear and reliable opinions upon the question—at present an open question—as to who amongst "the great writers" of that period were truly *original*, and who amongst them merely masks, editors, or publishers for Francis Bacon.

We began by comparing certain records of his childhood and boyhood, with similar brief notes concerning Sydney, Cowley, Raleigh, Barthius, Montaigne, Suckling, Crashaw, Drummond, and Wotton, and several

\* *Much Ado* iii. 2.

† *Ibid*, v. 1.



supposed authors of the Rosicrucian documents. We found the biographers of these describing them as extraordinary children, outstripping their tutors, and writing at the age of ten or twelve years poetry and plays destined to appear amongst standard works. One boy writes before the age of sixteen, "in one day of twenty-four hours," a treatise on the best method of reading Latin authors, beginning with Ennius, and continuing them "until the critics of this present day."

*Montaigne* and *Suckling*, at the age of five, speak Latin fluently; and at the age of seven *Montaigne* steals away from play to read *Ovid's Metamorphoses*. *Cowley* does the same when a very young boy. At thirteen, being of the same mind, he writes an ode which in later life he wonders at, and of which he is "not ashamed." He had previously (at the age of ten) written a piece entitled "*Pyramus and Thisbe*," and at twelve one called "*Constantia and Phiterus*."

*Richard Crashaw* had the same very youthful taste for *Ovid*, and *William Drummond*, "in my first years," wrote verses like *Cowley*. At twelve years old *Barthius* "turned the whole of the *Psalms* of *David* into Latin verses of every kind,"\* and a collection of *Pastorals*, *Satires*, *Elegies*, *Odes*, *Epigrams*, and *iambic verses*, "written between the ages of thirteen and nineteen," were published under his name at *Wittenberg* in 1607.

Similar precocity was displayed by *D'Aubigné*, who at eight years old had translated the *Crito* of *Plato*, and by *Joseph Mede*, who, before the age of twelve, had bought himself a *Hebrew grammar*, and, in spite of discouragement from his master, had before he was fourteen attained no small skill in *Hebrew*. The anonymous authors of "*Christian Rosencreutz*" and of the "*Fama Fraternitatis*" were both, according to their own writings, fifteen when they began, the one to "travel" into the ancient philosophies of *Egypt*, *Arabia*, and *Chaldea*, and the other to write his mystic allegory.

No wonder that this brilliant constellation of youthful wits, "who could discern day before others could open their eyes," should, when they arrive at the age of eighteen or nineteen, begin with one consent to mourn their juvenility, one regretting "the lack of a beard," another wishing to be "styled man," whereas the world was disposed

\* Did *Barthius*, then, also "fill up all numbers"?

to regard them all as beardless boys. At twenty the author of the "Holy Guide" sighs that he has outlived himself, and, like Macbeth, is "awearied of the sun." Francis Bacon notes in such early days that "All is not in yeares; somewhat is in houres well spent." Even then he knew himself to be "old in judgment." At the age of thirty-one he writes that "I wax ancient; one and thirty years is a good deal of sand in a man's hour-glass."

To our list of precocious boys we must add the name of Bacon's cousin, Henry Wotton, who, according to his autobiography, "when *very young* wrote a tragedy called *Tancred* (now lost) for the private use of the members of Queen's College, Oxford." He speaks of the pain it gave him to revisit "the fancies of his youth," which his "judgment told him were all too green." His lines, he says, "served youth to vent some wanton cries." An epigram addressed to Wotton before 1598 "has been by some considered to address him as *a poet*, but Warton puts it more correctly as *a scholar and a patron*. Bastard (the writer of the epigram) says nothing of his being a poet, but that those who lived in London might expect 'to have poets worthy of the name,' because they had 'the foode and life of poetry.' " \*

In July, 1895, we took for our text the saying that "Monuments of wit and learning outlive monuments of brass, stone, or marble. Poetry is immortal, and the poet lives eternised in his verses."

These sentiments are expressed at some length by Francis Bacon himself in his prose works, grave and gay,† and in *Shakespeare*.‡ They are said of *Shakespeare* by *Ben Jonson*, and of *Ben Jonson* by Cleveland, Falkland, Sandys, and King. In the life of *Sidney* (1662) they are applied to him by W. Donne; but in the *Defence of Poesie* they are adopted by the supposed author, *Sir Philip Sidney*, as if the ideas were original in himself, whilst yet they are similarly used by *Donne* in the *Anatomy of the World*, and in his *Funeral Elegies*.

\* See "Poems by Sir Henry Wotton, Sir Walter Raleigh, and others," edited by the Rev. John Hannah, M.A. Pub. Pickering, 1857.

† See *Gesta Grayorum*, Speech of 3rd Counsellor, *Ib.* 6th Counsellor—"Device of *Philantia*," Hermit's Speech; *Adv. L.* i.; Spedding, iii. 319.

‡ Especially in Sonnets 55, 64, 65, 81, and 107. Throughout these ambiguous pieces it seems evident that the true theme is of the wooing and wedding of Truth and Beauty, Science and Poetry, &c., and of the "New Birth" which would result from this "heavenly mingle."

But Henry King applies the figures to George Sandys, to whose praise they are also adapted in Philpot's Poems, and in some anonymous verses in the Ashmole Collection. *Sir T. Broune*, *R. Burton*, and *Edmund Spenser*, each use the same figures three or four times, and six or seven different authors apply them to Pope; they are also used by Cleveland, as well as of him and Florio, Drayton, and Casaubon.

In September, 1895, we compared "authors, the rarest of their kind, whose works could be duly praised by themselves alone, and whose minds could not be expressed by their portraits."

These things were distinctly said of Francis Bacon\* and of *Shakespeare*,† of Sidney, Cowley, Ben Jonson, Donne, Montaigne, Robert Burton, Hooker, Crashaw, and Drummond of Hawthornden; of Du Bartas, Thomas Wilson, and others whose epitaphs, mottoes, or inscriptions have been found since the publication of the article in question. We will not at present multiply examples, but will try to sum up the result of the comparisons up to this point, and the analogies observed between the various "authors":

1. Concerning their abnormal powers in childhood and beardless youth.

2. The predictions that their works should be their living monuments.

3. That they were each the rarest of their kind, and their minds not to be expressed in their portraits.

We find all these points enlarged upon in the life and character descriptions of FRANCIS BACON. They are all repeated of Sir Philip Sidney.

Points 1 and 3 are mentioned in connection with Cowley, Drummond, Crashaw, and Montaigne.

Points 2 and 3 are mentioned in connection with Shakespeare, Ben Jonson, Donne, R. Burton, and Hooker.

We proceed to Point 4: Authors described as "concealed," who wished "to keep state" or "privacy" in their affairs, and who wrote "for the future ages," and for "posterity."

\* See the inscription written round his miniature. † See "To the Reader," folio, 1623.

*Francis Bacon*

is described "as living as it were *in umbra*"; he speaks of "wishing to keep state in some matters"; begs Sir John Davis to "be kind to your concealed poets"; studies and writes with locked doors, and offends his friends by this mysterious method; a foreign ambassador compares him to the angels, of whom much is heard but little seen. Some years of his life are almost unaccounted for by his biographers.

*Shakespeare* (of himself).

"Why is my verse so barren of new pride,  
So far from variation or quick change? . . .  
Why write I still all one, ever the same,  
And keep invention in a noted weed,  
That every word doth almost tell my name,  
Showing their birth and where they did proceed?" &c.  
—Sonnet 76.

*"Sir Philip Sidney."*

The author of *Arcadia* repeatedly describes himself as being obliged to conceal, mask, or disguise himself, in order safely to pursue or attain the various fair ladies (Pamela, Philoclea, Urania, Zelmane, &c.) under whose images are personified the beauties and charms of wisdom, truth, poetry, &c. He describes the suspicion excited "by my over-vehement shows of affection to Philoclea which love forced me unwillingly to utter, while *hope of my mask* \* (protecting me) *foolishly encouraged me.*" † Elsewhere we read of Zelmane "*borrowing a mask* from hate wherewith to hide love." ‡ And Musidorus, going to the help of Zelmane, laid aside his armour and "determined to disguise myself among the shepherds (or minor poets) of *Arcadia*," such humble "shepherdish apparel" being described as "*weeds.*" § Further on, Musidorus plunged into a "sea of miseries" in pursuit of his most divine Ladie, finds "such to be the state of his captived will, as he could delay no time of seeking her. In this intangled caus, *he clothed himself in a shepherd's weed*, that under the baseness of that form he might at least have free access to feed his eyes with that which should at length eat up his heart. . . . This (low) estate is not always to be rejected, since under that vail there may be hidden

\* Comp. : "If some *suspect of ill*, *mask'd* not thy show."—Son. 70.

† *Arcadia* i. 54, ed. 1662. ‡ *Ib.* iii. 35. § Comp. : Son. 76.



things to be esteemed; . . . he might by taking on a shepherd's look cast up his eyes to the fairest princess nature had created."\*

Early in the allegory we read of the *solitary* quest of Argalus (observation?) after Parthenia (knowledge?), and of how these two, being parted, Parthenia would have "died in a solitary place," and but a little farther on we find Pyrocles, the ardent or fiery lover of nature, framing a speech "in praise of solitariness," so sweetly and strongly urged that Musidorus would likewise yield himself to it, "but that the same words make me know it is more pleasant to enjoy the companie of him that can speak such words, than by such words to be perswaded to follow solitariness.† . . . You feed your solitariness with the conceits of the poets."

*Of Cowley.*

"The violent inclination of his own mind . . . called upon him and represented to him the true *delights of solitary studies*. . . . He was sufficiently furnished for his retreat. . . . In his last seven or eight years *he was concealed in his beloved obscurity, and possessed that solitude which from his very childhood he had always most passionately desired*. . . . His poetry indeed he took with him, but he made that anchorite as well as himself" (*Life of Cowley*, in works, 1662; compare Bacon's poem, "*Farewell to the Vanities of the World*," with vignette of himself, as a hermit spurning a globe).

*Robert Burton*

declares that he assumes the name of *Democritus Junior* for the same reason that Mercurius Britannicus and others use the name of Mercury, "although there be some other *circumstances for which I have masked myself under this vizard*." (*To the Reader*, "*Anatomy of Melancholy*," i. 26.)

*Ben Jonson to John Selden.*

"Monarch in letters! 'mongst the titles shown .  
I first salute thee so, and gratulate  
With that thy style, *thy keeping of thy state*."

—*Underwood's*, xxxi.

\* *Ib.* i. 105

† A thought usually attributed to Cowper:—

"How sweet, how passing sweet is solitude!  
But grant me still a friend in my retreat  
Whom I may whisper. Solitude is sweet!"

—*Retirement*, line 740.

*The same to Robert Earl of Salisbury.*  
 "Who can behold all envy so declin'd  
 By constant suffering of thy equal mind,  
 And can to these be silent, Salisbury,  
 Without his, thine, and all time's injury?  
*Curst be his muse that could lie dumb, or hid*  
*To so truth worth, though thou thyself forbid."*  
 —*Epig.* lxiii.

*Robert Fludd*

is described by "Fuller" in his "*Worthies*," as—

"My worthy (*though concealed*) friend."  
 —*Fuller's Worthies*, Edn. 1811, i. 501.

*Point 5.*—In an article on "Tombs and Epitaphs" (published in *BACONIANA*, November, 1893) a number of "authors" were enumerated whose burial-places were unknown or unmarked by gravestone or epitaph; of others whose epitaphs were "ambiguous," misleading, or paradoxical. Amongst the former are Anthony Bacon, Sir Philip Sidney, Ben Jonson, Cowley, Spenser, Beaumont and Fletcher, Samuel Butler, Edward Alleyn, John Marston Marlowe, Joseph Mede, George Herbert, Wither, George Sandys, and Thomas Hobbes. Amongst the latter are Drayton, Burton, Shakspeare, Dryden, Baxter, and (we must now add) Michel de Montaigne.

In any case but the present such omissions, such conspicuous absence of commemorative tributes to these great names, would seem astonishing and almost miraculous. But we are beginning to realise that the names in question were not "born great"; they "had greatness thrust upon them," and in their own day were almost unknown or certainly of small account. We may add to the list of "great men unrecognised on their tombstone" a further list of

"Authors unknown or of small account in their own times."

*Shakespeare.*

"Shakespeare's dramas were so imperfectly known that, when acted, they were, in play-bills, about 1,711, always announced to be "written by William Shakespeare."—*Savage Landor's Imaginary Conversations.*

*Spenser*

"was considered nearly as obsolete as Chaucer. . . . Bysshe, compiling an

art of poetry in 1718, passed by in his collection, Spenser and the poets of his age, because of the language. Most readers of our age have no ear for them, and therefore Shakespeare is so rarely cited in my collection."—*Ib.*

*Samuel Butler.*

"Of Samuel Butler we know little more than we do of Shakespeare or Spenser."—*Curiosities of Literature* iv. 350.

*Dryden.*

"When Boileau was told of the public funeral of Dryden, he was pleased with the national honours bestowed on genius, but he declared that he had never heard his name before . . . so insular then was our literary glory!—*Curiosities of Literature* v. 381.

*Ben Jonson.*

"Ben Jonson, though called immortal, lay intombed in his two folios."—*Ib.*

*Richard Crashaw.*

"The date of his birth is unknown . . . information about him scanty. . . . Ideas of his character must be formed from his writings . . . absence of materials for his biography is to be deplored."—B. Turnbull in *Crashaw's Complete Works*.

*Webster.*

Described by the editor of his works as "This shadowy author."

*Massinger.*

Registered in the book of burials at St. Saviour's, Southwark, as "*a stranger unknown*." "Little is known of his personal history."

*Beaumont and Fletcher.*

"Beaumont and Fletcher, though not of obscure origin like the greater number of their fellow-dramatists, yet afford no exception to the general rule in the obscurity that surrounds their lives."—*Works*, edited by St. Loe Strachey, p. xi., xii.

The reader is referred by the editor for the "scraps" of information collected concerning either poet to the introduction prefixed by Mr. Dyce to his edition of their works.

*Thomas Vaughan.*

The reputed author of numerous important Rosicrucian works, and



of the translations of the "*Fama*" and the "*Confessio Fraternitatis*" (although he expressly and repeatedly denies being a member of the mysterious brotherhood) is said to have been born in 1612, but his nationality is undecided. "The life of this adept is of Rosicrucian uncertainty; he was a mystery even to his publishers, who received his works 'from an unknown person.'"

*Sir Thos. Browne.*

"This I perceive in myself, for *I am dark to all the world*, and my nearest friends perceive me but in a cloud."—*Religio Medici*.

*Michel de Montaigne.*

"The celebrated French essayist," and whose essays "rank among the few great books of the world," is not even mentioned in any of the eleven editions of the "*Dictionnaire Critique et Historique*" of Pierre Bayle, which "great work" first appeared in two vols. folio in 1695-6.

#### "AUTHORS SURPASSING GREECE AND ROME."

*Point 6.*—Ben Jonson's eulogiums of Bacon and also of *Shakespeare*, in which he says that each "*alone*" exceeded "all that insolent Greece and haughty Rome" had performed, were commented upon in *BACONIANA* (I. 159—166). In that article it was shown that *the same* praise was bestowed upon *Cowley* by Dr. Sprat, and by Lord Orrery upon *George Sandys*, by Nathaniel Field and also by Drayton. The encomiums bestowed by *Ben Jonson* were similarly lavished upon him by James Shirley, Richard Bridecake, and Zouch Townley; the same were also bestowed by Sir H. Knight upon *Dr. John Dee*, the supposed author of the English Euclid, and by Bayle, the French critic, upon the philologist *Franciscus Junius*, and also upon Jean Baptiste Poquelin, better known as Molière. To these we may add that in the address to the reader in the revised edition of the Bible (1611, p. 5) the same commendation is awarded to the revisors. It will be observed that Bacon unostentatiously yet decidedly claims for his own work that it would excel all that had been achieved by the ancients either of Greece or Rome (see *Nov. Org.* i. 6, *Spedding Works* iv. 62, 63, and *De Aug.* viii. 3). In many places he challenges comparison between the work done by the ancients and that to be achieved by his new philosophy.



## NOTICES.

WE have received several letters of inquiry or remonstrance regarding our objection to the insertion in this magazine, or in the newspapers, replies to the various "foolish," "one-sided," "ignorant," or "disingenuous" letters and notices which from time to time appear in the daily papers, and which sometimes closely touch the subjects of our studies. Can there be any better reason for not devoting space in this little periodical to such controversies as these, than that the articles or notices in question truly are *foolish, one-sided, ignorant, or disingenuous*?

As concerns the newspapers, readers of this present number will realise the futility of attempting to get a fair hearing on the Baconian side, even to direct attacks; still more to "one-sided" or "disingenuous" statements professing superior acquaintance with "*Shakespeare*." We hope to do better for our readers by economising our limited space, and using it to more worthy purposes.

With respect to inquiries concerning Francis Bacon's connection with the "Gray's Inn Revels," and especially to his part in the performance (1594) of "The Comedy of Errors like to Plautus his Menechmus" (*a part studiously and "disingenuously" ignored in all the London reports of the recent performance at Gray's Inn*), J. M., C. C., and G. H. should consult Spedding's edition of the "Letters and Life of Francis Bacon," vol. i., pp. 325—343. They may here note that the former of these pages is printed 32<sup>5</sup>, and that the index omits all reference to "Comedy of Errors," "Plautus," "Menechmus," "Revels," "Devices," "Entertainments," "The Order of the Helmet," "The Conference of Pleasure," "Philautia," and the "Masque of the Indian Prince," all of which are more or less described and attributed to Bacon in the volume indicated.

Those who would go to the heart of things, and examine original authorities, should consult the *Sydney Papers*, i., 362; *Rowland Whyte to Sir Robt. Sydney*, Nov. 22, 1595; *Gibson Papers*, vol. viii., No. 274, and v., No. 118; *Reliquæ Wottonianæ*, p. 22; *Lives of the Earls of Essex*, ii., 501; *Lambeth MSS.*, 648, 176, 650, 222, 653, 155; Nichols' "*Progresses of Queen Elizabeth*," iii., 262, 371; and "*Gesta Grayorum*," London, 1688.

With much regret we have to notify the non-arrival of Mr. Millet's paper on Dr. Orville Owen's "Cipher Discovery." It must now be held over until April next. Mr. Millet has kindly and zealously, for *the second time*, travelled from New York to Detroit, in order personally to inspect the progress and results of the work done, and to report upon the method of its production. His MSS. were announced as complete and on their way to England, but although we have delayed the issue of this number for a fortnight, the paper has not yet reached us. The contents promise to be of unusual interest, for the assistants, who now produce the matter mechanically and by fixed rules, find themselves engaged in transcribing what appears to be a complete translation of the "Iliad"—at any rate of some books of that Epic. Speculation cannot but find room for exercise upon this strange announcement, which, we trust, may not be disappointed.

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